

CONSTANCE COMMENTS: A DISCUSSION WITH CONNIE LOWENTHAL, DIRECTOR OF THE COMMISSION FOR ART RECOVERY

By Nadia Tscherny

In February I met with IFA alumna Constance Lowenthal to learn about her career since graduating (Ph.D. 1976) and more specifically about her current job as director of the Commission for Art Recovery. Throughout her career Lowenthal has always been as much involved with people as with art objects. After completing her dissertation on the late medieval German sculptor Conrad Meit, Lowenthal's career at first followed a fairly traditional route; it included three years on the faculty of Sarah Lawrence College and then, for seven years, a position in the Education Department of the Metropolitan Museum of Art, where she organized public programs and lectured on many aspects of the European collections. She was also the president of the IFA Alumni Association. In 1985 Lowenthal's career took a more unusual turn when she became executive director of the International Foundation for Art Research (IFAR). There she continued to hone her art historical skills through IFAR's art authentication service and also became one of the leading experts on forgery and stolen art, the one to whom newspapers would first turn for comment whenever there was a major art theft.

Lowenthal first met Ronald Lauder, the Chairman of the Commission for Art Recovery, years ago when she organized a major event at the Metropolitan called "In Quest of Quality" in which he participated

as a panelist on the topic of collecting. While at IFAR she maintained contact with him, partly through his annual contribution. When she learned that Mr. Lauder would be chairing a new organization dedicated to the restitution of art stolen by the Nazis, Lowenthal met with him to share her knowledge of work in that area. Not surprisingly, he wanted to hire her on the spot. With her combination of scholarly art historical research skills and experience in the area of art theft, she is uniquely qualified for the position of director of the Commission for Art Recovery. Lowenthal likes to describe her work as "applied art history." It also has elements of diplomacy, advocacy, and, occasionally, detective work. The Commission, which was started by the World Jewish Restitution Organization in September 1997, is dedicated to reuniting families with art that was stolen from them by the Nazis or lost as a result of the Holocaust. A difficult mission to begin with because of the varied and circuitous routes that



Constance Lowenthal (IFA '76), Director,
Commission for Art Recovery

these artworks have taken over the last sixty years, it is made even more complicated by its international character which adds the dimension of different countries' varying concepts of responsibility and law.

In order to carry out the Commission's goals, Lowenthal has become an expert on the subject of the confiscation of Jewish collections under the Third Reich. She cites books by Lynn Nicholas (*The Rape of Europa*) and Hector Feliciano (*The Lost Museum*) as among the most informative recent sources on this topic. Before and during the war, Jewish collectors were dispossessed of their art in a variety of ways, ranging from confiscation and outright theft to forced sales. In the years preceding the war, Jews in Germany were required to register all their possessions. Later, the same rules applied in countries occupied by Germany. These lists assisted the Nazis in their plunder, but are now serving as documentation of early ownership of lost works. While useful in substantiating ownership of old master paintings, these lists are less helpful with modern works of the '20s and '30s, now highly valued, but at the time often deemed too insignificant to record. Art admired by the Nazis, particularly old masters and Germanic works of art, often entered the private collections of high-ranking officials. Avant-garde works and even French Impressionist pictures, which the Nazis considered "degenerate," were nevertheless confiscated for the purposes of sale or exchange. Auction catalogues from the

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'30s and '40s are another important source of documentation for art recovery. Using these and other archival materials, the Commission has been compiling a long list of names (of known victims of Nazi looting, of dealers who served as intermediaries between the Nazis and collectors, or of high Nazi officials involved in plunder). When these names appear in a provenance, they should serve as red flags indicating the need for further research. The Commission can e-mail this list to anybody and assist curators in researching potential acquisitions.

In addition to using her art historical skills in tracking provenance and identifying pictures, Lowenthal has the opportunity to play a role in determining policy through the Commission's involvement in international negotiations. While Lowenthal had a good deal of contact with the FBI and other law enforcement agencies during her tenure at IFAR, she explains that this is no longer the case because a lot of what needs to be done now has to be done on the national policy level in different countries. When great numbers of Nazi-looted artworks were rounded up from hundreds of hiding places by the Allied Forces at the end of the war, they were returned to the country where they had originally been stolen. Lowenthal fondly recalls that it was Craig Hugh Smyth, the Institute's director when she was a student, who as a young art historian played a strategic role in this heroic effort at the Munich Collection Point. When the allies' returns were complete, it was up to each country to try to restore the works to their rightful owners. Unfortunately this mandate was rarely pursued with any vigor. Lowenthal described to me the remarkable consequences of Hector Feliciano's indefatigable pursuit of the French Government as a model; she credits him with the Internet posting of France's art residue. Some 65,000 works were returned to France, and owners were found for some 40,000. Of the 25,000 works of art that were left, more than 2,000 were considered to be of museum quality and were placed in the provisional custody of the French National Museums. The other works were sold at auction.

The situation in Germany is currently of great concern to the Commission for Art Recovery, and Lowenthal has been very

involved in discussions with the German Ministry of Culture. She recently assisted Ronald Lauder in preparing his testimony given before the House Committee on Banking and Financial Services on February 10, 2000 in which he advocated the swift public release of information on the thousands of unclaimed artworks that were dispersed among 102 museums and more than 50 government offices throughout Germany. Beginning in March preliminary lists of artworks will appear on the Internet, to be followed with greater documentation and photographs.

Because of its involvement in delicate international negotiations, the Commission keeps a fairly low profile. However, when a recovery is successfully accomplished Lowenthal is proud to publicize the achievement. She recounted to me the story of a recent agreement by the North Carolina Museum of Art to return a *Madonna and Child* by Lucas Cranach the Elder to two Austrian sisters, heirs to the collection of an industrialist who had fled Vienna in 1938. When the Cranach appeared on the market in the 1950s it was purchased by an American collector

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Joan Liebovitz receives gift from IFA-AA



After 27 years at the Institute, Joan Liebovitz, Assistant to the Director for Public Affairs, retired in April. Parting words from Joan include: "I hope to enjoy an unhurried life that includes a lot of time with family and friends and doing whatever presents itself in the way of adventure." She was a true friend to the Alumni Association and will be greatly missed by all. Tav Holmes, IFA-AA President, presented Joan with a gift at the IFA-CAA reception in February.

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who, unaware of its prewar provenance, donated it to the North Carolina Museum upon her death in 1984. The family, suspecting that the painting may have gone abroad and through the hands of a New York dealer, had gone to the FBI for help, but were stymied when the dealer told the FBI that he had not handled that particular Cranach. When the sisters recently approached the Commission for Art Recovery, the research staff quickly located the Cranach (bearing the label of the dealer who had denied involvement) at the North Carolina Museum. The Commission then apprised the Museum of the painting's problematic provenance. The case was turned over to a New York State agency, The Holocaust Claims Processing Office of the Banking Department, and the Museum ultimately took the unprecedented action of promising to return the work, without the need for legal action.

To point out just how pervasive such ignorance regarding a work's past provenance had been for many decades, Lowenthal brought up the recent news story revealing the history of a Pissarro painting that John L. Loeb (for many years an Institute Trustee) purchased from Wildenstein in the 1960s. It turns out that this work, *Boulevard Montmartre, Printemps*, which Loeb gave to the American Friends of the Israel Museum in 1984 in honor of Teddy Kollek, Jerusalem's mayor, came to the museum at Mr. Loeb's death in 1996. It had a prewar history in a German Jewish collection and was sold by the Nazis in a so-called "Jew Auction" in Berlin in 1935! "Now," says Lowenthal regarding large gaps in an artwork's provenance from 1933 onwards, "there is a new spotlight shining on this kind of provenance . . . for many years it just wasn't on the screen of the art world . . . but that won't do anymore."

The highly serious nature of Lowenthal's work, with its daily reminders of the Holocaust's brutal legacy, does not lend itself to lighthearted conversation, but my questions about her earlier career did lead Lowenthal to relate some amusing anecdotes, particularly from her tenure as director of IFAR. There she dealt with a fascinating variety of people, ranging from agents of Interpol to convicts who

called her collect from prison with tips about stolen art. She was often interviewed by novelists and screenwriters doing background research on art theft, and she even appeared on *Oprah!*, not, as she likes to joke, for a show on "Art Historians and Their Tattoos," but on the subject of rewards.

Lowenthal has enjoyed the variety of her work experiences – moving from the highly bureaucratic environment of the Metropolitan Museum to the polar opposite at IFAR, where the staff was small enough to liberate her from "living life in quadruplicate." Now she is once again in a very different position, where she basically works for one person and clearly feels privileged to contribute to the cause he so passionately supports.

For those interested in keeping informed on the issue of restitution of Nazi-looted art, Lowenthal recommends the following Websites:

www.nara.gov/research/assets (National Archives: Holocaust-era assets)

www.ladocfrancaise.gouv.fr Summary of France's Matteoli Commission report

www.lostart.de (Germany's source for archival information)

www.nationalmuseums.org.uk (list of works with uncertain provenances in British Museums)

www.pcha.gov (Presidential Commission on Holocaust-era Assets) ■



Professor Harry Bober as seen by IFA alum
Dean McKenzie

IFA FACULTY MEMBERS CURATE INTERNATIONAL EXHIBITIONS

"Giovinezza di Michelangelo," curated
by Kathleen Weil-Garris Brandt

The exhibition "Giovinezza di Michelangelo," in Florence at the Palazzo Vecchio and Casa Buonarroti from October 6, 1999 to January 9, 2000, had many IFA connections. The principal guest curator and prime mover in organizing the exhibition was Professor Kathleen Weil-Garris Brandt. With IFA alumnus James David Draper, Cristina Acidini Luchinat and Nicholas Penny, she was among the authors of the sumptuous catalogue. The sponsors of the exhibition, which included the Florentine Cassa di Risparmio, Casa Buonarroti, Opificio delle Pietre Dure, and the Fondazione Roberto Longhi, also included New York University and NYU's Villa La Pietra. The exhibition offered scholars and the general public the opportunity to see the marble *Boy or Cupid* from the French Cultural Consulate on Fifth Avenue, attributed in 1996 by Professor Brandt to the young Michelangelo. It was presented in the company of documented and attributed youthful works of the master to allow for comparisons. It was possible, moreover, to see influential sculptures by his teacher Bertoldo, as well as other sculptors of the previous generation, such as Benedetto da Maiano, who influenced his marble carving. The impressive list of critical loans of works by and attributed to young Michelangelo himself included *St. Paul* from the Piccolomini Altar in Siena Cathedral; the *Kneeling Angel* and *St. Proculus* from the Tomb of St. Dominic in San Domenico, Bologna; the wooden *Crucifix* from Santo Spirito, attributed to Michelangelo by Margrit Lisner in publications of the 1960s; and the *Manchester Madonna* from the National Gallery in London, the latter painting having been the subject, along with the Gallery's *Entombment*, of an exhibition organized by Nicholas Penny in 1994, in which the two paintings were attributed to the young

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Michelangelo. The works assembled offered the opportunity to examine the Fifth Avenue marble in the context of an array of works, and it was also a unique experience to be able to examine all the sides of sculptures such as the Bologna *St. Proculus* and Siena *St. Paul*, and to see them in excellent light.

On December 15 a *Giornata di Studia* brought together Italian and foreign scholars to discuss some of the issues raised by the material in the exhibition. The day began with a guided tour of the exhibition in both its venues by Professor Brandt, followed by papers delivered at Casa Buonarroti and NYU's Villa La Pietra. The Villa was also the site of a lunch and a concluding reception. The speakers were Prisca Giovannini, Silvia Danesi Squarzina, Sergei Androssov, Luke Syson, Jill Dunkerton, Paul Joannides, and Colin Eisler. Professor Eisler presented considerations resulting from his longstanding interest in young Michelangelo and the North.

"Velázquez in New York Museums;" "Velázquez, Rubens, Van Dyck: Court Painters of the 17th Century," "Los siglos de oro en los virreinos de América 1550-1700," curated by Jonathan Brown

The four-hundredth anniversary of the birth of Diego Rodríguez de Silva y Velázquez (1599-1660) was marked by a number of events, including three exhibitions curated by Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts and former IFA Director.

In New York, "Velázquez in New York Museums," organized jointly by The Frick Collection and The Hispanic Society of America, was on display from November 16, 1999 through January 16, 2000 in the Oval Gallery at the Frick. Viewers had the opportunity to see an unprecedented juxtaposition of six of Velázquez's portraits from various New York collections: *Gaspar de Guzman, Count-Duke of Olivares* (The Hispanic Society); *Camillo Astalli, Known as Cardinal Pamphili* (The Hispanic Society); *Portrait of a Little Girl* (The Hispanic Society); *King Philip IV of Spain* (The Frick Collection); *Juan de Pareja* (Metropolitan Museum); and *Maria Teresa, Infanta of Spain* (Metropolitan Museum). Professor Brown concludes his essay for the show's catalogue with "... as we believe this exhibition will show, if Velázquez painted

but few pictures, he made every one count." The beautifully illustrated catalogue also features an essay by IFA alumnus Marcus Burke.

"**Velázquez, Rubens, Van Dyck: Court Painters of the 17th Century,**" was held at the Prado, Madrid through March 5, 2000. Works by the three artists were brought together according to theme in order to compare the products for a variety of patrons. The catalogue features an essay and entries by Professor Brown.

"**Los siglos de oro en los virreinos de América 1550-1700,**" was held at the Museo de América in Madrid from November 23, 1999, to February 12, 2000. A modified version travelled to Mexico City where it was seen in the spring of 2000. The exhibition was devoted to Latin American colonial art.

"1900: Art at the Crossroads," curated by Robert Rosenblum

"1900: Art at the Crossroads," was conceived by Robert Rosenblum, Henry Ittelson, Jr., Professor of Modern European Art, Guggenheim curator, and IFA alumnus. The show opened at the Royal Academy, London, and is on view at the Guggenheim Museum in New York until September 10, 2000. Works by Matisse, Mondrian, and Picasso are provocatively juxtaposed with those by academic artists who, on the eve of modernism, continued to be admired as significant; the viewer is invited to judge the works through comparison. The show begins with works of diverging styles—Symbolism, Victorian Classicism, Naturalism, Divisionism and Realism—displayed at the World's Fair of 1900 in Paris. The rest of the show is organized thematically in order to demonstrate the varying interpretations ca. 1900 of such subjects as Nudes and Bathers, Self-Portraits, Still Lifes and Interiors, Woman/Man, Landscapes, Social Scenes, The City, Rural Scenes, Portraits, Religion and Triptychs. A lavish catalogue documents the exhibition. ■

Samuel Sachs Gives Cook Lecture 2000

On May 8, 2000 Samuel Sachs II (IFA '62) delivered the annual Walter W. S. Cook lecture on behalf of the Alumni Association. Mr. Sachs, Director of The Frick Collection, spoke on "The Frick That Might Have Been." Revelations included the fact that Mr. Frick declined

Leonardo's *Ginevra de' Benci*. ■

Faculty News

JONATHAN J.G. ALEXANDER was elected a Fellow of the Medieval Academy of America in April, 1999. He gave a plenary lecture in February 1999 entitled "Images of Work in Medieval and early Renaissance Art" at the Interdisciplinary Conference of the Arizona Center for Medieval and Renaissance Studies at Arizona State University, and spoke at the 1999 International Congress of Medieval Studies at Western Michigan University, Kalamazoo on "Image, Text, Performance: Dance as shown in Medieval Manuscripts." His publications include "Medieval Art and Modern Nationalism" in *Medieval Art: Recent Perspectives. A Memorial Tribute to C.R. Dodwell*, G.R. Owen Crocker and T. Graham, eds., 1998, and "'Jerusalem the Golden': Image and Myth in the Middle Ages," in *The Real and the Ideal Jerusalem in Jewish, Christian and Islamic Art. Studies in Honor of Bezalel Narkiss on the Occasion of his Seventieth Birthday (Journal of the Center for Jewish Art, Hebrew University of Jerusalem, 1997-98).*

JONATHAN BROWN

presented *Velázquez. La técnica del genio* (co-authored with Carmen Garrido) at the Museo del Prado, Madrid and Museo de Bellas Artes, Sevilla, in January, 1999; lectured on "Las Meninas como obra maestra" at the Museo del Prado, Museo de Bellas Artes in Bilbao, and Fundación Pedro Barrié de la Maza, La Coruña in March, 1999; was a member of the Comité Asesor, Año de Velázquez, organized by Dirección de Bellas Artes, Ministerio de Educación y Cultura, Spain; delivered papers on "Velázquez and Italy" at *L'Espagne au Temps de Velázquez* (Université de Paris-Sorbonne, May, 1999) and "The Hall of Realms and the Thirty Years War" at *Der Frieden. Rekonstruktion einer europäischen Vision* (Universität Osnabrück, October, 1998); and taught a Curso magistral on Velázquez at the Universidad Internacional Menéndez Pelayo, Santander, in July 1999. He published articles on Velázquez in Spanish newspapers and magazines including *ABC, El Cultural, El Semanal, El Correo de Andalucía*, and was the subject of a profile interview in *Historia y Vida*, no. 92 (1999).

ROBERT S. LUBAR

was visiting professor at the Universitat Autònoma de Barcelona in spring, 2000. Among his publications are "Objets du Désir: Calí, Vermeer, et le 'Phantôme Phallique'," *La revue des sciences humaines*, spring 1999; "Salvador Dalí: Modernism's Counter-Muse," *Romance Quarterly*, autumn, 1999; "Dalí and Lacan: Portrait of the Artist as an(Other)," in the Tate Gallery, Liverpool catalogue; and "Las últimas litografías de Miró: signos de contradicción, impresiones de incertidumbre," in *Joan Miró litografo* (Barcelona, Fundació 'la Caixa,' 1999). *The Salvador Dalí Museum Collection: Catalogue Raisonné of Paintings* is forthcoming.

DONALD POSNER

published (with M.T. Holmes) "French 17th- and 18th- Century Drawings," in *The Lehman Collection. Metropolitan Museum of Art*, New York, 1999; gave a plenary lecture on "The Visual Arts and the Civilizing Process in Eighteenth-Century Europe" at the annual convention of the American Society for Eighteenth-Century Studies in March, 1999; also in March lectured to the American Bach Society in Milwaukee on "Visualizing Bach's *Hunting Cantata*"; in April lectured on "Art and the International Culture of the Eighteenth Century" at the Museum of Art, Columbus, Ohio; in October at the Metropolitan Museum lectured on "Quality and the Creative Process."

ROBERT ROSENBLUM

is curator of the millennial show *1900: Art at the Crossroads* for the Royal Academy, London, and the Guggenheim Museum, New York. His publications include an anthology of writing from four decades, *On Modern American Art*, (New York, 1999); catalogue essays in *Portraits by Ingres: Image of an Epoch* (Metropolitan Museum of Art, 1999), *Ensor* (Musées Royaux des Beaux-Arts, Brussels, 1999); several Warhol exhibition catalogues (*Crosses and Philip's Skull*); and an essay in *Deborah Kass* (catalogue, Tulane University, 1999). He lectured at various symposia (*Max Beckmann*, St. Louis Museum; *Picasso and the War Years*, Guggenheim Museum, New York; *Ingres*, Metropolitan Museum; *Sir John Soane* for the Sir John Soane Museum Foundation). The French government awarded him the rank of Commandeur de l'Ordre des Arts et des Lettres in 1999.

NAN ROSENTHAL

published the catalogue *Anselm Kiefer: Works on Paper in the Metropolitan Museum of Art*, the catalogue of the exhibition "Anselm Kiefer: Works on Paper 1969-1993" at the Metropolitan Museum of Art (1998-1999).

LUCY FREEMAN SANDLER

presented a paper entitled "Word Imagery in English Gothic Psalters: The Case of the Vienna Bohun Psalter," in Bamberg in October, 1999. In November she lectured on "The Programs of Psalm Illustration in English Gothic Manuscripts: The Bohun Family Psalters" at an international conference in honor of Professor Margaret Manion in Melbourne. Her commentary volume to accompany a Codices Selecti facsimile, *The Ramsey Psalter*, is in press.

MARVIN TRACHTENBERG

received the Charles Rufus Morey Award from the CAA and the Alice Davis Hitchcock Award from the SAH in 1999 for *Dominion of the Eye: Urbanism, Art and Power* (Cambridge, 1997); his articles include "Michelozzo architetto della Cappella Pazzi," in G. Morolli, ed., *Michelozzo scultore e architetto (1396-1472)*, (Florence, 1998), "Founding the Palazzo Vecchio in 1299: The Corso Donati Paradox," *Renaissance Quarterly*, December, 1999, and "Suger's Miracles, Branner's Bourges: Reflections on 'Gothic Architecture' as Medieval Modernism," *Gesta* (forthcoming). He was plenary speaker at both the 1999 "Public Space" conference at the College of Art, Savannah, Ga., and the Renaissance Society of America 2000 meeting in Florence, Italy in March 2000. He was chair of a session at the CAA 2000 meeting, "Desedimenting Time: Toward a Critical Diachronics of Art History."

Alumni News

Owing to limited space, no data earlier than 1995 could be printed here. Please use our form for your news: we cannot edit CVs, clippings, or the like.

NICHOLAS ADAMS

Mary Conover Mellon Professor in the History of Architecture, Vassar College, Poughkeepsie, NY

Publications

Co-Editor with C. L. Frommel, *The*

Architectural Drawings of Antonio da Sangallo the Younger and His Circle (Volume II): Churches, Villas, the Pantheon, and Inscriptions, Architectural History Foundation and MIT Press, New York and Cambridge, MA, 1999. Co-Editor with Joan Ockman, *Casabella* (December 1999/January 2000), subtitled "Forms of Spectacle: American Architecture at the Millennium." Co-Editor with Bonnie Smith, *The Location of History: Essays of Lucy Maynard Salmon*, University of Pennsylvania Press, Philadelphia, 2000.

MICHAËL AMY

Appointments

Visiting Assistant Professor, Department of Art, Oberlin College

Papers

"Imagining Michelangelo's 'St. Matthew' in its Setting", Villa I Tatti, Florence, June 1997 (also forthcoming in the acts of the symposium celebrating the 700th anniversary of Florence Cathedral).

"Michelangelo's Commission for Apostle Statues for the Cathedral of Florence: The Medicean Connection", Renaissance Society of America, Annual Meeting, Los Angeles, March 1999.

Publications

"The Revised Attributions and Dates of Two 15th Century Mural Cycles for the Cathedral of Florence," *Mitteilungen des Kunsthistorischen Instituts in Florenz* XLII/1, 1998, 176-189.

Articles in the *Encyclopedia of the Renaissance*, 1999.

Exhibition reviews of Renaissance, modern, and contemporary art.

Projects

"The Dating of Michelangelo's 'St. Matthew'" (forthcoming).

Articles on Michelangelo. Essays on contemporary artists.

RONNI BAER

Appointments

Mrs. Russell W. Baker Curator of European Paintings, Boston Museum of Fine Arts

Publications

So Many Brilliant Talents: Art & Craft in the Age of Rubens, 1999 (exhibition catalogue).

The Art of Gerrit Dou: Paintings to Decipher and Delight, 2000 (exhibition catalogue).

Exhibitions

"So Many Brilliant Talents: Art & Craft in the Age of Rubens," Michael C. Carlos Museum, Emory University, 1999

"The Art of Gerrit Dou: Paintings to Decipher and Delight," National Gallery of Art and Dulwich Picture Gallery, 2000.

CELIA J. BERGOFFEN

Appointments

Academic Director and Lecturer, Bard College Course in Humanities at The Door

Adjunct Professor, Fashion Institute of Technology

Lecturer, New York University, School of Continuing and Professional Studies

Publications

With Paul Yule, "East of 'Ibra: A Jahil in the Sharqiyah with two Graves," *Studies in the Archaeology of the Sultanate of Oman*, ed. Paul Yule, VML, Rahden, 1999, 187 - 193.

"The White Slip I Pottery of Tell el-'Aijul" *White Slip Ware: A Conference in the Honour of Malcolm Wiener*, Leventis Foundation, Nicosia (in press).

Awards

The Institute for Aegean Prehistory, research grant.

Exhibitions

"We Dig New York: The Professional Archaeologists of New York City", Museum of the City of New York, 1997.

EVE BORSOOK

Appointments

Research Associate, Villa I Tatti, Florence
Adjunct Professor, Georgetown University in Florence

Papers

"Un mistero musivo," in *Arte Fiorentina: la grande storia dell'artigianato: il medioevo*, ed. G. Fossi, Florence, 1998, 165-85.

The Companion Guide to Florence, 8th ed..

Messages in Mosaic, paperback ed.

Exhibitions

"L'oro dei poveri" (devotional images made of straw), Museo della Paglia, Signa, spring 2000.

Projects

The making of medieval mosaics; on committee for repairs to S. Francesco, Assisi

LISA R. BRODY

Appointments

Visiting Assistant Professor of Art History, University of Notre Dame

Awards

Annual Aphrodisias Prize Essay.

ELLEN CALLMANN

Publications

"Love Bound, a Siennese Desco," *Festschrift in Honor of Eve Borsook*, Centro Di, Florence, 1999, 100-111.

"Masolino da Panicale and Florentine Cassone Painting," *Apollo*, CL, 1999, 42 - 49.

"William Bludell Spence and the Transformation of Renaissance Cassoni," *Burlington Magazine* CXLI, 1999, 338-348.

"The Orpheus Myth, Jacopo del Sellaio, and Painting for the Private Citizen," *Folia Historia Artium* (Krakow) n.s. IV, 1998, 143-58.

CLAUDE R. CERNUSCHI

Associate Professor, Boston College

Publications

Not an Illustration, but the Equivalent: A Cognitive Approach to Abstract Expressionism, Fairleigh Dickinson University Press, 1997.

"Body and Soul: Oskar Kokoschka's *The Warrior*, Truth, and the Interchangeability of the Physical and Psychological in Fin-de-Siècle Vienna," *Art History* (forthcoming).

"Oskar Kokoschka and Sigmund Freud: Parallel Logics in the Exegetical and Rhetorical Strategies of Expressionism and Psychoanalysis," *Word and Image* (forthcoming).

"Mark Rothko from Alpha to Omega," *American Art Journal* (forthcoming).

"Jackson Pollock at MoMA: On the Surface and Under the Rug," *American Art Journal* (forthcoming).

"The Rothko Chapel in Houston: The Structure of Meaning or the Meaning of Structure?," *Religion and the Arts* (forthcoming).

"Pseudo-Science and Mythic Misogyny: Oskar Kokoschka's *Murderer, Hope of Women*," *The Art Bulletin* 81, 1999, 126-48.

"Visual and Ideological Pluralism in Practice: Contemporary Irish Women Artists in Context," in *Re/Dressing Cathleen: Contemporary Works from Irish Women Artists*, ed. A Conley and J. Grinnell, McMullen Museum of Art, Boston College, 1997, 19-35.

"Artist as Christ/Artist as Criminal: Oskar Kokoschka's Self-Portrait for *Der Sturm*,

and the Construction of Identity in Vienna 1990," *Religion and the Arts* 1997/2, 93-127.

Awards

National Endowment for the Humanities, 1998.

Collegium Fellowship, 1998.

Austro-American Association Research Grant, 1997.

Papers

"Oskar Kokoschka, Sigmund Freud, and the Modern Construction of Childhood and Sexuality." Sarah Lawrence College, spring 1999.

"Achilles and Oedipus: Oskar Kokoschka, Sigmund Freud, and the Classical Revival in Fin-de-Siècle Vienna." International Society for the Classical Tradition Conference, Tübingen, Germany, summer 1998.

"Oskar Kokoschka and Sigmund Freud: Parallel Logics in the Exegetical and Rhetorical Strategies of Expressionism and Psychoanalysis," Austro-American Foundation, Boston, spring 1998.

"Visual and Ideological Pluralism in Practice: Contemporary Irish Women Artists in Context." McMullen Museum of Art, Boston College, fall 1997.

"Mythic Misogyny: Oskar Kokoschka's *Murderer, Hope of Women* and Antifeminism in Vienna 1900," European Studies Conference, Omaha, fall 1997.

"Science or Literature: Deconstruction's Answers to Psychoanalysis." Symposium in honor of William Meissner, Boston College, Spring 1997.

Projects

A book-length study of Oskar Kokoschka's early Expressionism

ANDREW J. CLARK

Independent Art Historian

BRUCE COHEN

World Monuments Fund, New York
The Bruce Cohen Group, Ltd.

JOSEPH GUTTMANN

Professor Emeritus of Art History, Wayne State University, Detroit

Awards

Awarded Honorary Doctorate of Humane Letters from Hebrew Union College, New York on May 13, 1999, in recognition of "outstanding contributions to the history of Jewish art and culture."

Papers

"Are the Origins of Christian Art Jewish?"

The Dura-Europos Synagogue," Yeshiva University, New York, November 1999.

Publications

"Ancient Synagogues: Archaeological Fact and Scholarly Assumption," *Bulletin of the Asia Institute* 9, 1995, 226-27.

"Creativity and Spirituality: The Aesthetic Impulse in Jewish Ceremonial Art," in *New Beginnings: The Skirball Museum Collections and Inaugural Exhibitions*, ed. G. C. Grossman, Berkeley, 1996, 27-55.

"On Biblical Legends in Medieval Art," *Artibus Et Historiae* 38, 1998, 137-42.

"Haggadah Art," in *Passover and Easter: Two Liturgical Traditions*, ed. P.F. Bradshaw and L. Hoffman, Notre Dame, 1999, 132-45.

JUNE HARGROVE

Appointments

Chair, Department of Art History and Archaeology, University of Maryland
Papers

Dahesh Museum, on 19th century sculpture

Publications

Two essays in catalogue for *Arcs, Statues et Colonnes de Paris*, an exhibition organized by the city of Paris.

SUSAN HARRIS

Appointments

Associate Curator, Whitney Museum of American Art

Exhibitions

The American Century: Art and Culture 1900-2000, Part Two: 1950-2000, Whitney Museum, September 1999 – February 2000

VICTOR KOSHKIN-YOURITZIN

David Ross Boyd Professor of Art History, University of Oklahoma, Norman, Oklahoma

Appointments

Chairman, Board of Trustees, Mabee-Gerrer Museum of Art, St. Gregory's University and Abbey, Shawnee, Oklahoma

Vice President, Koussevitzky Recordings Society, Inc.

Member, Council of Advisors, Ogden Museum of Southern Art, University of New Orleans, Louisiana

Member, Board of Directors, Norman OK Arts and Humanities Council

Exhibitions

Curator, *Paintings by Glenda Green: A Focus on the Oklahoma Years*, Mabee-Gerrer Museum of Art, Shawnee,

Oklahoma, 1998.

Co-Curator, *Nineteenth- and Twentieth-Century Paintings and Drawings from the Collections of Howard and Merle Melton and the Melton Park Gallery*, Mabee-Gerrer Museum of Art, Shawnee, OK, 1996

Curator, *Twentieth-Century Russian Drawings from a Private Collection*, The Arkansas Arts Center, Little Rock, Arkansas, 1997.

Curator, *The Paris of La Bohème: Paintings, Drawings, and Prints from the Late 19th and Early 20th Centuries*, Oklahoma City Art Museum, 1996.

Publications

"Revealing Stokowski: An Interview with Conductor Anthony Morss," *Koussevitzky Recordings Society Journal*, Parts I – IV, 1996-1998.

Paintings by Glenda Green: A Focus on the Oklahoma Years, exh.cat., Mabee-Gerrer Museum of Art, Shawnee, Oklahoma, 1998.

Nineteenth- and Twentieth-Century Paintings and Drawings from the Collections of Howard and Merle Melton and the Melton Park Gallery, exh. cat., Mabee-Gerrer Museum of Art, Shawnee, Oklahoma, 1996, 20 pp.

"Drawings from the Alexander Shikhman Collection: A Critical and Historical Analysis," in *Twentieth-Century Russian Drawings from a Private Collection*, ed. V. Koshkin-Youritzin and A. Shikhman, exh.cat., The Arkansas Arts Center, Little Rock, Arkansas, 1997.

Introductory essay for *The Paris of La Bohème: Paintings, Drawings, and Prints from the Late 19th and Early 20th Centuries*, exh. cat., Oklahoma City Art Museum, 1996.

Projects

In 1999, the Bibliothèque Nationale de France in Paris acquired the 1994 portrait-photograph of Hélène de Beauvoir (sister of the late Simone de Beauvoir) by Victor Koshkin-Youritzin.

MELANIE (ESPINOSA) LUST

Note name change to Melanie Lust.

ALISA LUXENBERG

Appointments

Assistant Professor, University of Georgia, Athens

Exhibitions

"Ruins and Revolution," National Gallery of Canada, Ottawa, 2001.

Publications

Catalogue entries, *European Paintings of the 19th Century*, Cleveland Museum of Art, 2 vols., 1999.

Essay and entries, "Mehr Licht:" *Europa um 1770*, exh. cat., Städelisches Kunstinstitut, Frankfurt, 1999.

"Velázquez y la Nación," *Boletín del Museo del Prado*, 1999.

"Le spectacle photographique des ruines," in *La Commune photographiée*, exh. cat., Musée d'Orsay, Paris, 2000.

Awards

1999 Program for Cultural Cooperation between the Spanish Ministry of Culture and U.S. Universities

ELIZABETH MCGOWAN

Appointments

Associate Professor, Williams College

Publications

"Origins of the Athenian Ionic Capital," *Hesperia*, 1997

BARBARA MICHAELS

Art Historian/Writer/Editor

Papers

"Betty Parsons: The Artist as Art Dealer," Heckscher Museum, March 1999.

"Accentuating the Positive: Arts & Crafts Photography," New York University Arts & Crafts Conference, June 1999.

"Henry James, Alfred Stieglitz, and the Photographic Illustration of Literature in Victorian Periodicals," Research Society for Victorian Periodicals Conference, Yale University, September 1999.

"True Blue: Arthur Wesley Dow as Photographer and Mentor to Photographers," Georgia O'Keeffe Museum, Santa Fe, March 2000.

"Hans Namuth Portraits," Heckscher Museum, September 2000

Publications

"Arthur Wesley Dow and Photography," in *Arthur Wesley Dow: His Art and His Influence*, Spanierman Gallery, 1999.

Various articles: *Art on Paper*, *Art in America*, *The Photo Review* and *Town & Country*.

ANNE MCGEE MORGANSTERN

Associate Professor, The Ohio State University

Publications

"The Bishop, the Lion and the Two-headed Dragon: The Burghersh Memorial in Lincoln Cathedral," *Memory and*

Oblivion: Acts of the XXIVth International Congress of the History of Art, Dordrecht, 1998.

Gothic Tombs of Kinship in France, the Low Countries and England, Penn State Press, University Park, 1999.

Papers

"The Tomb of Edward II at Gloucester: Plantagenet Shrine and Insignia," College Art Association Convention, 1999.

PRISCILLA ELKOW MULLER

Exhibitions

Co-curated "Sorolla y la Hispanic Society," Madrid - Valencia-La Coruña, 1998-1999.

Co-curated "El Palau Comtal d'Oliva," Oliva-New York, 1999.

Publications

"Sorolla y Huntington: pintor y patrono," *Sorolla y la Hispanic Society*, exh. cat., Madrid, 1998.

JONATHAN NELSON

Appointments

Visiting Professor, Syracuse University in Florence

Visiting Professor, New York University in Florence

Awards

Fondazione premio internazionale Galileo Galilei, Rotary Club, Pisa, 1995-96; 1996-97

Exhibitions

Co-Curator, *Filippino Lippi: Restauri, Indagini, Collaborazioni*, Galleria dell'Accademia), Florence 2000.

Publications

Filippino Lippi: Forms and Function of the Later Works, Milan, Electa, 2000.

Option for English edition reserved by Yale University Press, London.

Editor, *Suor Plautilla Nelli (1523 - 1588): The First Woman Painter in Florence*, Florence 2000 (Proceedings of conference organized by Nelson, Florence-Fiesole, May 1998).

Filippino Lippi: Restauri, Indagini, Collaborazioni, exh. cat., Florence, 2000.

"An Introduction to the Life and Styles of Filippino Lippi," in *The Drawings of Filippino Lippi and his Circle*, ed. George R. Goldner and Carmen C.

Bambach, exh. cat., Metropolitan Museum of Art, New York, 1997, 9-14.

"The High Altarpiece of the SS.

Annunziata in Florence: history, form, and function," *The Burlington Magazine*, 139, 1997, 84 - 94.

"Filippino Lippi's *Allegory of Discord: A Warning about Families and Politics*," *Gazette des Beaux-Arts* 148, 1996, 237-252.

"Filippino Lippi" and "Lorenzo di Credi," in *L'Officina della "maniera". Varietà e fierezza nell'arte fiorentina del Cinquecento fra le due repubbliche 1494-1530*, ed. Alessandro Cecchi and Antonio Natali, (exh. cat., Galleria degli Uffizi), 1996, 84, 88.

Review of *Fra' Bartolomeo e la scuola di San Marco*, (exh. cat., Palazzo Pitti, Florence, 1996) in *Antichità viva*, 35/1, 1996, 59-60.

"Filippino Lippi" and "Sandro Botticelli," in *An Encyclopedia of the History of Classical Archeology*, ed. Nancy Thomson de Grummond, Westport (Conn), 1996, 184-185, 685-686.

DAVID T. OWSLEY

Appointments

Collections Committee, Dallas Museum of Art

International Committee, Fine Arts Museums of San Francisco

Awards

President's Medal, Ball State University
Westmoreland Museum Society Medal

Projects

Beginning book on outsider religious painter William Alvin Blayney

PHYLLIS ROSENZWEIG

Associate Curator, Hirshhorn Museum & Sculpture Garden, Smithsonian Institution

Exhibitions

Cindy Sherman: Film Stills, 1995

Byron Kim: Grey-Green, 1996

Rudolf Schwartzkogler, 1996-1997

Louise Lawler: Monochrome, 1997

Kiki Smith: Night, 1998

Projects

Edward Ruscha's books and contempo-



Richard Brilliant and Creighton Gilbert at the CAA-IFA reception in February 2000

rary photography

Thomas Eakins' portrait of Frank Hamilton Cushing

REBECCA RUSHFIELD

Projects

Chairman of the General Session for the 29th Annual Meeting of the American Institute for Conservation (June 2001)

ERIC SILVER

Appointments

Vice President, William Doyle Galleries, New York, head of 19th- and 20th-Century Decorative Arts

Projects

Appraiser on Public Broadcast Systems for WGBH Boston Antique Roadshow

JAIMEE ULENBROCK

Professor of Classical Art and Archeology, Department of Art History, State University of New York, New Paltz

Appointments

Vice-President for the United States, Association Instrumentum

Publications

"Cyrene Papers: Second Report. Oric Bates and the 1909 Expedition to Cyrenaica," *Libyan Studies* 30, 1999.

"The Terracotta Figurines from Sicilian Naxos: A Brief History," *Demarate. Studi in onore di Paola Pelagatti*, Rome 2000.

"La coroplastica nella Sicilia orientale nell'età dei due Dionisi: problemi di stile e cronologia archeologica," *Akragas 2. Atti del Congresso Internazionale "La Sicilia dei Due Dionisi"*, Rome 1999.

Awards

National Science Foundation

Archaeometry Award, administered through the University of Missouri Research Reactor

United University Professions (PDQWL) Award

Projects

The terracotta figurines from Sicilian Naxos

The Extramural Sanctuary of Demeter and Persephone at Cyrene. The Final Reports. The Terracottas.

PATRICIA WADDY

Professor, School of Architecture, Syracuse University, Syracuse, New York

Appointments

President, Society of Architectural Historians, 1996-1998

Publications

"Giacinto del Buffalo, *Maestro delle strade* and Homeowner," in *Architectural Studies in Memory of Richard Krautheimer*, ed. C.L. Striker, Mainz, Philipp von Zabern, 1996, 175–179.

"Inside the Palace: People and Furnishing," in *Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, ed. Stefanie Walker and Frederick Hammond, Yale University Press, New Haven and London, 1999, 20–37.

"The Palace at Monte Cavallo in the Seventeenth and Eighteenth Centuries," in *Palazzo Pallavicini-Rospigliosi e le sue collezioni*, Turin: Umberto Allemandi & C., 1999.

Awards

NEH Fellowship 1998 – 1999

Guggenheim Fellowship 1999 – 2000

Projects

"Between *Palazzo* and *Casa*: The Del Buffalo Family in the City of Rome"

ALAN WINTERMUTE

Appointments

Senior Specialist, Old Masters Paintings, Christie's New York

Publications

Watteau and His World: French Drawings from 1700 to 1750, exh. cat., Merrell Holberton, London, 1999.

Exhibitions

Curator, "Watteau and His World" at The Frick Collection, New York (October 1999 – January 2000) and National Gallery of Canada (February 2000 – May 2000).

In Memoriam

Jocelyn Crane Griffin

(d. 1998)

Jocelyn Crane Griffin died in Concord, Massachusetts, on December 16, 1998. She was a zoologist and historian of human gestures as represented in art. After graduation from Smith College in 1930, she collaborated with William Beebe of the New York Zoological Society, beginning with research on deep sea fishes based in Bermuda. She descended with Beebe in the bathysphere. Later, she managed Beebe's tropical field research stations in Venezuela and Trinidad. She was an internationally recognized ethnologist concentrating on the behavior of tropical animals, jumping spiders, praying mantis, butterflies and especially fiddler crabs

which she studied on many excursions around the world, leading to her book *Fiddler Crabs of the World* (Princeton University Press, 1975).

During her retirement she turned to art history, obtaining a Ph.D. from the Institute of Fine Arts. Her husband, Donald R. Griffin of Lexington, MA, survives her. (Prepared by D. R. Griffin)

Konrad Kuchel

(d. 1999)

Konrad Kuchel, a student at the Institute in the early 1960s, died of a brain tumor on April 20, 1999. After receiving his MA, he worked for the American Federation of the Arts and then the Metropolitan Museum of Art.

Allen Wardwell

(1935-1999)

Allen Wardwell, director of the Asia Society Galleries in New York from 1974–84 and a prominent authority on primitive art of many kinds, died while on vacation in Colorado. He was 64.

Born in 1935, Mr. Wardwell was educated at Groton, Yale and New York University. In 1960, after receiving a master's degree in art history at the Institute of Fine Arts of New York University, where he was taught by Robert Goldwater, he became head of the primitive art department at the Art Institute of Chicago, a position he held until 1973. He was also acting director of the Institute's decorative arts department.

His career took off in 1974, when he became director of the Asia Society Galleries in New York. Robert B. Oxnam, formerly director of the Asia Society, said that "Allen Wardwell deeply influenced American appreciation of non-Western arts and cultures, especially in the enormously creative societies of the Asia-Pacific region, Japan and the Native Americans of the Northwest Coast."

After leaving the Asia Society, Mr. Wardwell was director of the Isamu Noguchi Garden Museum in New York from 1986 until 1990. To the end of his life he was much in demand as a consultant to many museums and institutions throughout the United States. He was curatorial consultant for African and Oceanic art at the Museum of Fine Arts in Boston and a senior consultant in American Indian art and tribal art at Christie's auction house in New York. Among his many publications

was an exemplary study, titled "Tangible Visions," on Northwest Coast shamanic Indian art.

(John Russell, *New York Times*, March 5, 1999)

Also Communicated:

Lars Berkman, d. July 25, 1998 (correction).

Recent IFA Disertations

Lisa Brody, "The Iconography and Cult of the Aphrodite of Aphrodisias" (C. Ratté)

Stephanie Carroll, "Painting and Theater in France during the Eighteenth-Century" (R. Rosenblum)

Benjamin David, "Relations of Painting and Writing in 15th-Century Siena" (J. Alexander)

Aruna D'Souza, "Cézanne's *Bathers*: Biography and Erotics of Paint" (L. Nochlin)

Carina Fryklund, "Studies in Wall Painting in the Southern Low Countries c.1300-1500" (C. Eisler)

Melinda Hartwig, "Institutional Patronage and Social Commemoration in Theban Tomb Painting during the Reigns of Thutmose IV (1419-1410 BC) and Amenhotep III (1410-1382 BC)" (D. O'Connor)

Elizabeth Hendrix, "The Painted Motifs on Early Cycladic Figures" (G. Koepcke)

Laura Herbert, "The Temple-Church at Aphrodisias" (C. Ratté)

Marsha Hill, "Ancient Egyptian Royal Bronzes, with Special Attention to the Kneeling Pose" (D. O'Connor)

Peter Kalb, "The Appearance of Modernity: Images of New York City, 1919-32" (R. Lubar)

Ilona Katzew, "Casta Painting: A Pictorial Genre from Latin America" (R. Lubar)

Desirée Koslin, "The Dress of Monastic and Religious Women as seen in art from the Early Middle Ages to Reformation" (J. Alexander)

Susan L'Engle, "Illumination of Legal Manuscripts in Bologna, 1250-1350" (J. Alexander)

Gerrit Lansing, "A Neurotic Mirror: The Painting of O. Louis Guglielmi, 1932-43" (R. Lubar)

Sarah Lees, "Representing the Commune of 1871: The Depiction of Contemporary History in the Early Third Republic" (L. Nochlin)

Cecelia Levin, "The Rāmāyama of Loro Jonggrang" (J. Hay)

Candace Lewis, "Pottery Towers of Han Dynasty China" (J. Hay)

Margot McIlwain-Nishimura, "The Gorleston Psalter: A Study of the Marginal in the Visual Culture of 14th-Century England" (J. Alexander)

Elizabeth Mikosch, "Court Dress and Ceremony in the Age of the Baroque, The Royal/Imperial Wedding of 1719 in Dresden: A Case Study" (D. Posner)

Andrei Molotiu, "Allegories of Love in the Late Work of Jean-Honoré Fragonard" (D. Posner)

Maura Reilly, "Le Vice à la Mode: Gustave Courbet and the Vogue for Lesbianism in Second Empire France" (L. Nochlin)

Jason Rosenfeld, "New Landscapes of Nature in Victorian England: The Pre-Raphaelite Landscape, Natural History and Modern Architecture in the 1850s" (R. Lubar)

Joseph Ruzicka, "The City at Night in Nineteenth-Century British Art" (R. Rosenblum)

Paul Stawick, "Egyptian Royal Sculpture of the Ptolemaic Period" (D. O'Connor)

Mark Trowbridge, "Art and Ommegangen" (C. Eisler)

Lale Uluc, "Arts of the Book in Sixteenth-Century Shiraz" (P. Soucek)

Julie Van Voorhis, "The Sculptor's Workshop at Aphrodisias" (R. Smith)

Louis Waldman, "The Choir of Florence Cathedral: Transformation of Sacred Space, 1334-1572" (K. Brandt)

Alumni Association Fellows

The Alumni Association contributed to the support of the following graduate students who were travelling for research or finishing research and writing for the dissertation.

Summer 1999

Jennifer Chi
Melinda Hartwig
Etienne Hellman
Peter Kalb
Robert LaFrance
Maura Reilly

Summer 2000

Elise Effmann
Paul Hepworth
Robert LaFrance
Katherine Romba
Sofia Sanabrais
Amea Yunn

1999/2000 Daniel H. Silberberg Lecture Series

Fall 1999

Professor Claude Cernuschi, Boston College, "Oskar Kokoschka's *The Warrior* and the Intersection of Aesthetics, Medicine, and Philosophy in Fin-de-Siècle Vienna"
Professor Madeline Caviness, Tufts University, "Sight, Spectacle, and Scopic Economy: Lot's Wife and Daughters"
Dr. Charles Stuckey, Senior Curator, Kimbell Art Museum, "The Future of Statues"
Professor Lawrence Nees, University of Delaware, "Orientalism, Ethnicity, and the Beginnings of Book Illumination"
Professor William Gerds, City University of New York, "Childe Hassam: For God and Country"
Professor Robin Middleton, Columbia University, "The Iron Work of the Bibliothèque Sainte Geneviève as the Basis of Civic Decor"
Professor Kenneth Lapatin, Boston University, "Beyond Ceramics and Stone: The Sumptuous Arts of Ancient Greece"

Professor Thomas Crow, Yale University, "The Allegories of Rauschenberg"
Professor Louise Rice, Duke University, "The Barberini at S. Maria della Concezione: Patronage and the Politics of a Family Church"
Professor Betsy Bryan, Johns Hopkins University, "God and Ritual at Soleb Temple"
Professor Michael Ann Holly, University of Rochester, "Of Origins Known and Unknown"

Spring 2000

Professor Christopher Johns, University of Virginia, "Eighteenth Century Rome and the Invention of Early Modern Museology"
Professor David Roxburgh, Harvard University, "An Aesthetics of Aggregation: Persian Anthologies of the 15th- Century"
Professor Anthony Lee, Mount Holyoke College, "Representations of San Francisco's Chinatown"
Professor Soren Edgren, Princeton University, "Polychrome Xylography: the Traditional Chinese Art of Color Painting"
Professor Alice Friedman, Wellesley College, "Transparency: Real. Imagined, Revisited"
Professor Thomas Glen, McGill University, "Rubens and Women: Reality and Fantasy"
Professor Larissa Bonfante, Classics Department, New York University, "Nudity as Costume: Greek and Barbarian"
Professor Tod Marder, Rutgers University, "Bernini at Piazza Navona"
Professor Emily Braun, Hunter College, "Klimentomania/Klimentophobia"
Professor Bettina Bergmann, Mount Holyoke College, "Painted Women and the Problem of the Decorative in Ancient Roman Fresco"

THANK YOU, ALUMNI SUPPORTERS!

We gratefully acknowledge the following contributors to the Alumni Association Fund, September 1, 1998 to September 1, 1999, for their gifts of \$50 or more. These and all contributions support research grants to IFA students, the annual W. S. Cook lecture, the Alumni reunion at the CAA convention, this annual newsletter, and the Alumni Directory. None of these would be possible without your help.

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Hunisak, John M., Dr.
Husid, Marion, Ms.

Hyman, Isabelle, Dr.
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Kahr, Madlyn M., Dr.
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Tanner, Marie C., Dr.
Thorpe, Janet D., Miss
Timken, Jane M., Dr.
Troccoli, Joan F., Dr.
Tuchman, Phyllis R., Miss
Utley, Gertje R., Dr.
Volk, Joyce G., Mrs.
Waddy, Patricia A., Dr.
Ward, Michael L., Dr.
Wardwell, Allen, Mr.
Weil, Phoebe D., Mrs.
Whitman, Marina D., Dr.
Widrig, Walter M., Dr.
Wilmerding, Joannah C., Ms.
Wilson, Carolyn C., Dr.
Wixom, William D., Mr.
Wolf, Peter M., Dr.
Wolf, Reva J., Dr.
Wolf, Tom M., Dr.
Wolfthal, Diane B., Dr.



Kathleen Weil-Garris Brandt and Phyllis Bober at the CAA-IFA reception in February 2000

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